

CHAPTER XV.—PLATES 63, 64, 65.

CELTIC ORNAMENT.

PLATE LXIII.

LAPIDARY ORNAMENTATION.

1. The Aberlemno Cross, formed of a single Slab, 7 ft. high—
CHALMERS, *Stone Monuments of Angus*.
2. Circular Ornament on the Base of Stone Cross in the
Churchyard of St. Vigean's, Angusshire.—CHALMERS.
3. Central portion of Stone Cross in the Cemetery in the
Island of Inchbrayoe, Scotland.
4. Ornament on the Cross in the Churchyard of Meigle,
Angusshire.—CHALMERS.
5. Ornament of Base of Cross near the old Church of Eassie, Angushire.—CHALMERS.

NOTE.—In addition to the various ornaments observed on the stones here figured, a peculiar ornament occurs only in many of the Scotch crosses, which has been called the Spectacle Pattern, consisting of two circles, connected by two curved lines, which latter are crossed by the oblique stroke of a decorated Z. Its origin and meaning have long puzzled antiquaries: the only other instance which we have ever met with of the occurrence of this ornament is upon a Gnostic Gem engraved in WALSH's *Essay on Christian Coins*.

On some of the Manx and Cumberland crosses—as well as on that at Penmon, Anglesea—a pattern occurs analogous to the classical one represented in our Greek Plate VIII. Figs. 22 and 27. It was probably borrowed from the Roman tessellated pavements, on which it is occasionally found: it never occurs in MSS. or Metal-work.

PLATE LXIV.

INTERLACED STYLE.

1-5, 10-22, 26, 42-44, are Borders of Interlaced Ribbon Patterns, copied from Anglo-Saxon and Irish MSS. in the British Museum, the Bodleian Library, Oxford, and the Libraries of St. Gall and Trinity College, Dublin.
6, 7. Interlaced Ribbon Patterns, from the Golden Gospels in the Harleian Library in the British Museum.—HUMPHRIES.
8. Terminal Ornament of Initial Letter, formed of interlaced and spiral lines, from the copy of the Gospels in the Paris Library, No. 693.—SILVESTRE.
9. Interlaced Ornament, from Irish MS. at St. Gall.—KEILER.
23. Terminal Ornament of Initial Letter, from the Coronation Book of the Anglo-Saxon Kings, a production of Franco-Saxon artists.—HUMPHRIES.
24. Terminal Interlaced Ornament, from the Tironian Psalter in the Paris Library.—SILVESTRE.
25. Terminal Ornament, with Foliage and naturally-drawn Animals introduced, from the Golden Gospels.—HUMPHRIES.
27. Angulated Ornament, with interlacement, from the Bible of St. Denis. 9th century.
28. Pattern of Angulated Lines, from the Gospels of Lindisfarne. End of 7th century.
29. Interlaced Pannel, from the Psalter of St. Augustine in the British Museum. 6th or 7th century.
30. Ornament formed of four Triquetrae conjoined, from the Franco-Saxon Sacramentarium of St. Gregory, in the Library of Rheims. 9th or 10th century.—SILVESTRE.
31. Part of Gigantic Initial Letter, from the Franco-Saxon Bible of St. Denis. 9th century.—SILVESTRE.
32. Quatrefoil Interlaced Ornament, from the Rheims Sacramentarium.—SILVESTRE.
33. Angularly Interlaced Ornament, from the Golden Gospels. (Magnified.)
34 and 37. Interlaced Ornaments, formed of red dots, from the Gospels of Lindisfarne.
35. Interlaced Triquetra Pattern, from the Coronation Gospels of the Anglo-Saxon Kings.
36. Circular Ornament of four conjoined Triquetrae, from the Sacramentarium of Rheims. (Magnified.)
38 and 40. Initial Letters from the Gospels of Lindisfarne, with interlaced Patterns, Animals, and Angulated lines. End of 7th century. (Magnified.)
39. Terminal Ornament, with Dogs' heads, from the Franco-Saxon Sacramentarium of Rheims.—SILVESTRE.
41 and 45. Quadrangular Interlaced Ornaments, from the Missal of Leofric in the Bodleian Library.

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